

Sri Krishna Kathamrita



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Ratha-yātrāte mahāprabhura līlā

Mahaprabhu's Pastimes at Ratha-yatra



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MAHAPRABHU'S EXCHANGE WITH JAGANNATH



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

After giving up the company of the *gopīs* in Vrindavan, Sri Krishna, the son of Maharaja Nanda, engaged in his pastimes at Dwarka. When Krishna went to Kurukshetra with his brother and sister and others from Dwarka, he again met the inhabitants of Vrindavan. Sri Chaitanya Mahaprabhu is *rādhā-bhāva-dyuti-suvalita*, that is, Krishna himself assuming the part of Srimati Radharani in order to understand Krishna. Lord Jagannath Dev is Krishna, and Sri Krishna Chaitanya Mahaprabhu is Srimati Radharani. Chaitanya Mahaprabhu's leading Lord Jagannath toward the Gundicha temple corresponded to Srimati Radharani's leading Krishna toward Vrindavan. Sri Kshetra, Jagannath Puri, was taken as the kingdom of Dwarka, the place where Krishna enjoys supreme opulence. But he was being led by Sri Chaitanya Mahaprabhu to Vrindavan, the simple village where all the inhabitants are



Unknown photographer.

filled with ecstatic love for Krishna. Sri Kshetra is a place of *aiśvarya-līlā*, just as Vrindavan is the place of *mādhurya-līlā*. Sri Chaitanya Mahaprabhu's following at the rear of the *ratha* indicated that Lord Jagannath, Krishna, was forgetting the inhabitants

Cover: Vintage Bengali painting of Mahaprabhu and his associates at *Ratha-yātrā* in Puri. Unknown artist.



Srila Prabhupada at Ratha-yātrā in San Francisco

of Vrindavan. Although Krishna neglected the inhabitants of Vrindavan, he could not forget them. Thus, in his opulent *Ratha-yātrā*, he was returning to Vrindavan. In the role of Srimati Radharani, Sri Chaitanya Mahaprabhu was examining whether the Lord still remembered the inhabitants of Vrindavan. When Chaitanya Mahaprabhu fell behind the *ratha*, Jagannath Dev, Krishna himself, understood the mind of Srimati Radharani. Therefore, Jagannath sometimes fell behind the dancing Sri Chaitanya Mahaprabhu to indicate to Srimati Radharani that he had not forgotten. Thus, Lord Jagannath would stop the forward march of the *ratha* and wait at a

standstill. In this way Lord Jagannath agreed that without the ecstasy of Srimati Radharani he could not feel satisfied. While Jagannath was thus waiting, Gaurasundara, Chaitanya Mahaprabhu, in his ecstasy of Srimati Radharani, immediately came forward to Krishna. At such times, Lord Jagannath would proceed ahead very slowly. These competitive exchanges were all part of the love affair between Krishna and Srimati Radharani. In that competition between Lord Chaitanya's ecstasy for Jagannath and Jagannath's ecstasy for Srimati Radharani, Chaitanya Mahaprabhu emerged successful. 🍌

— Purport to Cc. *madhya* 13.119.



Unknown photographer.

Lord Jagannath on his chariot at Puri Ratha-yātrā

Painting at the ISKCON Budapest temple. By Taralaksini Devi Dasi.



Sri Chaitanya Mahaprabhu dancing at Ratha-yātrā

THE ACTIVITIES OF BHAKTIVINODE THAKUR IN JAGANNATH PURI



Srila Thakur Bhaktivinode

Little by little I began to write in Sanskrit myself. In Puri I wrote a book in Sanskrit entitled *Datta-kaustubha*. Many of the verses of the *Śrī Kṛṣṇa-saṁhitā* were composed at this time. In order to improve the health of Kadambani, I changed our house and moved for a while near the Brahmo leader Nilamani and rented a house from Kali Chaudhuri near Sraddhavalī. I performed abundant devotional service. Paramananda, Nityananda, and a few others studied *Bhāgavata* with me. At that time, we would hold *Bhāgavata* discourses in the gardens of Sri Jagannath Vallabha.

Mahanta Narayan Das, Mohan Das, Uttar Parsver Mahanta, Harihara Das, and other pandits used to attend the meetings. Babaji Kantadhari and Raghunatha Das Mahasaya became angry about my meetings and prevented many people from coming. Raghunath Das Babaji used to stay at Hati Akhada at that time. Babaji Mahasaya was a *siddha-puruṣa*, and thus he could know



The last known photo of Srila Bhaktivinode Thakur

श्रीकृष्णकथामृत बिन्दु

Srila Bhaktivinode Thakur's signature





Painting by Subajit Biswas.

Devotees carry deities of Jagannath, Baladev and Subhadra on a small Ratha-yātrā festival

all matters. After a few days he became close friends with me and said, “When I saw that you do not have *tilak* or *māla* [japa beads], I was disrespectful and have committed an offense. Please forgive me.” I replied, “O Babaji, what wrong have I done? *Tilak* and *māla* are given by the *dikṣā-guru* and thus far the Lord has not given me a *dikṣā-guru*. I am reciting *harināma-japa* on beads only. Is it good to whimsically take *tilak* and *māla*?” Babaji understood all of this and praised me and showed mercy to me, and I became his follower.

The *bhajana-kuṭīra* of Sanatan was on the way to the *samādhī* of Haridas Thakur, near the Temple of Tota Gopinath. There the dispassionate *bābājīs* would perform *bhajana*. Svarup Das Babaji also performed *bhajana* there. Mahatma Svarup Das Babaji was an incomparable *vaiṣṇava*.

Throughout the entire day he would perform *bhajana* within his *kuṭīra* [cottage]. In the evening, he would go out to his courtyard and offer obeisance to *tulasī* and sing and cry while performing *harināma-kīrtana*. At this juncture all the *vaiṣṇavas* would go to see him. At that time

some people would give him a little handful of *mahā-prasāda*. In order to satisfy his hunger he would consent to accept this *prasāda*, but he would not take much. Someone would then read *Caitanya-Bhāgavata* or some other book and he would listen. By 10 o'clock at night he would retire to his *kuṭīra* and begin his *bhajana* again.

When it was still dark out he would go to the shore of the ocean and wash his face and take a complete bath. He was afraid lest some *vaiṣṇava* would perform some service for him without his knowing. His two eyes were blind, so how he was able to go to the ocean in the night to take bath, etc., only Mahaprabhu knows. There was no doubt that he was a *siddha-puruṣa*. He did not have a single material desire. Sometimes I would go to take darshan of his lotus feet after nightfall. He would talk with the people and his speech would be very sweet. He gave this instruction to me, “Never forget the name of Krishna.” [Continued in the next issue] 🍌

— Śrī Svalikhita Jivani. Translated by Shukavak Das. Edited by Karnamrita Das. Unpublished manuscript.



The crowd at Puri Rathayātrā

PULLING KRISHNA TO VRINDAVAN



Sri Srimad Gour Govinda Swami Maharaja

The Rathayātrā, cart festival, goes from Nilachal to Sundarachal. The Gundicha Mandir is known as Sundarachal and the Jagannath temple is Nilachal. Rathayātrā going from Nilachal to Sundarachal is Krishna going from Kurukshetra to Vrajabhumi. Once a year, during the month of Āṣāḍha, Rathayātrā takes place in Puri Dham, Sri Kshetra. Jagannath comes out from his temple, Lord Jagannath and those devotees, those who are devoted to Sriman Chaitanya Mahaprabhu, the vaiṣṇavas, they chant and they pull the cart thereby taking Lord Jagannatha to Sundarachal Vrajabhumi.

On the Pūrṇimā of the month of Jyeṣṭhā, due to his excessive public bath, Jagannath gets a fever. For fifteen days he doesn't give darshan, that is known as anavasara. At that time Lord Jagannath doesn't give darshan, so Mahaprabhu used to go to Alarnath at that time. Then after fifteen days Lord Jagannath comes out and Rathayātrā takes place. 🍌

— From a lecture in Bhubaneswar. 28 November 1989.

LORD GAURA'S PASTIMES AT RATHA-YATRA



*The Medieval Gaudiya Poet Yadu Das
(Imana-rāga)*

aparūpa ratha āge
nāce gaurārāya sabe mili gāya
yata yata mahā-bhāge

1. (Refrain) Lord Gaura Raya dances before the wonderful ratha. Gathered around him, the glorious and fortunate devotees sing.

bhāvete avaśa ki rāti divasa
āveśe kichu nā jāne
jagannātha-mukha dekhi mahā-sukha
premete mātila gāne

2. vercome with ecstasy, he does not know if it is day or night. Gazing at Lord Jagannath's face, Gaura is filled with bliss. His heart filled with love, Gaura bursts into song.

khola karatāla kīrtana rasāla
ghana ghana hari-bola



Sri Chaitanya Mahaprabhu dances at Ratha-yātrā

jaya jaya dhvani sura nara-maṇi
gagane uthaye rola

3. The *kholas* and *karatālas* sound. The *kīrtana* is sweet. There are loud calls of “Hariboll!” and “Jaya! Jaya!”. These sounds, like the jewels of all happinesses, fill the sky.

nīlācala-vāsī āra nānā deśī
lokerā uthale hiyā
premera pāthāre sadā-i santāre
dukhī yadu abhāgiyā

4. The people of Nilachala and other places feel their hearts always swim in the great ocean of ecstatic spiritual love. Sad and unfortunate Yadu Das feels his heart swim in that ocean. 🍋

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Children's Ratha-yātrā at ISKCON Mayapur

Unknown photographer





READERS' LETTERS To BINDU

The latest *Bindu* revealed so many layers of meaning, especially how Srila Bhaktisiddhanta Saraswati Thakur Prabhupada explained the name “Vishwambhar” in his *Caitanya-bhāgavata* commentary. The previous *Bindu* on Sri Nrisimha Chaturdasi was mind blowing, especially how Srila Gour Govind Swami Maharaja explains the two forms of Lord Narasimhadev (his peaceful and ferocious forms). *Krishna Kathamrita Bindu* is nourishing the soul. We are so grateful to Gopal Jiu Publications for rendering this amazing work. Thank you for uplifting a conditioned soul like me. — Acyuta Prana Arjuna Dasa. Vrindavan.

Thank you for the Sri Krishna Kathamrta Bindu fortnightly. It's so relishable. — Madhumati Priya Sakhi, Australia.

My humble gratitude to your wonderful compilation of *Krishna-Kathamrita Bindu*. I read the story of Lord Krishna killing Madhu and Kaitabha and thus he is also called Madhusudana. The temple in South as evidence of the incident is well mentioned as scientific proof for the current civilization. — Vasundhara Devi Dasi

Best magazine ever! Brilliant content and artwork.
— Kaveri Dasi. Artist. Watertown, Massachusetts

SRI KRISHNA KATHAMRITA BINDU

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श्रीकृष्णकथामृत बिन्दु

Thank you so much for your last issue of *Kathamrita Bindu* on the demons Madhu and Kaitabha. It is most instructive and captivating. An ideal tool to divert my foolish mind to the shelter of Lord Krishna. The illustrations and pictures are very beautiful and reassure me by their charms that this movement and *vaiṣṇava* culture is definitely the one to adopt and practice. You are doing a very precious and loving *sevā* for all the devotees. Thank you again. — Gadadhar Priya Das. Vrindavan.



Photo by Arjuna Bhattacharya

Lorg Jagannath on his chariot in Puri

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Letters may be edited for clarity and length.

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